



Critical Study of PP No. 56 of 2021 Concerning Royalty Payments for Live Performances of Singers Who Reperform Songs from Other Musicians at Cafes in Cirebon Regency

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ABSTRACT

This study examines the implementation of Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties, especially in live performances by cover singers in Cirebon Regency cafes. This study is based on the increasing use of music in commercial activities in public spaces that require the payment of royalties to copyright holders. Methods, The normative juridical method analyzes legal regulations and field data from interviews with related agencies, business actors, singers, local musicians, and LMKs such as WAMI. The results show that implementing this regulation is not optimal due to the lack of understanding of business actors, the absence of derivative rules in the regions, and the lack of socialization from the government and LMKN. Many cafes do not consider music performances commercial activities requiring royalties. Meanwhile, local musicians tend to be permissive towards the use of their songs. This study recommends collaboration between local governments, LMKN, and business actors to develop technical rules, expand socialization, and establish appropriate tariff schemes so that copyright protection runs fairly without burdening small business actors.

INTRODUCTION

Copyright is the exclusive right of the Creator that arises automatically based on the declarative principle after a Work is realized in a tangible form without reducing restrictions under the provisions of laws and regulations. (Lies & Wathan, 2023). Creation is a work of creation in the fields of science, art, and literature that is produced on inspiration, ability, thought, imagination, dexterity, skill, or expertise expressed in tangible form. (Rahmahafida & Sinag, 2022) Copyright is also one of the types of intellectual property that has the broadest scope of objects. (Good, 2023). The purpose of this copyright is to ensure openness regarding music royalties.

Intellectual Property Rights (IPR) function to protect works created by individuals and groups (Rizkia & Ferdiansyah, 2022). Copyright alone gives the creator exclusive authority to control the use of his work, including in the field of music. (Kalista Hikmasari, 2023). Law Number 28 of 2014 concerning Copyright states that the use of songs in public performances must obtain permission and be accompanied by royalty payments to copyright holders. Therefore, a singer who re-performs a song from another musician in a café has a legal obligation to give royalties to the copyright holder or the so-called songwriter. (Soemarsono & Dirkareshza, 2021).

Legal protection of copyright in the creative industry is increasingly crucial, given its rapid development. (Lim et al., 2025). This is due to various new challenges, such as abuse and copyright infringement in the digital realm. Therefore, more effective legal regulations are needed to create an ecosystem that supports the growth of the creative industry while maintaining a balance of interests of all parties involved. (Law, n.d.) Nowadays, music is a means of artistic expression and has become a highly valued economic commodity. Music is an important part of a profitable business activity for songwriters, singers, and business actors such as café and entertainment venue owners. However, economic value can only be protected if there are clear and consistent legal rules in its application.

To answer this, the government issued Law Number 28 of 2014 concerning Copyright as a replacement for the previous regulation. (Cipta, 2014). The primary purpose of this law is to prioritize the national interest, creating a balance between the rights of creators and copyright holders with the rights of the community (Entjarau et al., 2021), This law was made as a form of adjustment to the changing times, especially in terms of technology and the way the creative industry works, which continues to develop, especially in the digital era (Ninda Alfani et al., 2022) In it, copyright is defined as the exclusive right granted by the state to the creator or holder of the rights to their intellectual works, including songs or musical works. This exclusive right includes two main aspects: moral rights and economic rights, which include not only the recognition of the creator's name but also the right to profit from the work.

Law Number 28 of 2014 concerning Copyright, which was strengthened through Government Regulation Number 56 of 2021, stipulates that every individual or business entity that uses the copyrighted works of others for commercial purposes must first obtain a permit and pay royalties to the

copyright holder. (Nahum et al., 2025). However, in its implementation, this provision is often not implemented as it should be, especially in the use of music in public spaces such as cafes, restaurants, and karaoke venues. (Rahebatama & Widiatedja, 2023). Many business actors are not aware that live music performances, such as live bands in cafes, are also included in the form of commercial use that requires the payment of royalties according to applicable law. (Putra, Budiarta, & Sukadana, 2020) This condition shows that increased education and law enforcement are still needed to support copyright protection in the entertainment industry.

LITERATURE REVIEW

Indonesian Copyright Law

As a follow-up to Copyright Law Number 28 of 2014, the Indonesian government passed Government Regulation Number 56 of 2021, which regulates the technical management of royalties for the use of songs and music (Government Regulation of the Republic of Indonesia, 2021). This regulation aims to provide clarity and direction in the royalty management system, as well as to affirm that any use of songs or music for commercial purposes in public spaces, such as acoustic band performances in cafes, must be accompanied by the payment of royalties to the copyright holder through the National Collective Management Institute. This mechanism is a solution to ensure the protection of the economic rights of songwriters and a legal instrument in the music industry in the digital era. (Rachman, 2022).

On March 30, 2021, the Government of Indonesia issued Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties as a form of technical implementation of copyright protection. This regulation is expected to strengthen the protection of the economic rights of song creators through the obligation to pay royalties by parties who use the work for commercial purposes. This means that large-scale concerts and small music performances, such as live music in cafes, must obtain permits and pay royalties to copyright holders through the National Collective Management Institution (Walukow et al., 2022) (Rico Yulio, 2024). This provision is a tangible form of the state's presence in ensuring legal certainty for creative industry players, especially in the music sector.

The Government of Indonesia has stipulated Government Regulation Number 56 of 2021 as the latest regulation that regulates explicitly the mechanism for paying royalties for the use of songs and music for commercial purposes in public spaces. This regulation is a technical implementation of Law Number 28 of 2014 concerning Copyright, which protects the exclusive rights of creators. Enforced since March 31, 2021, Government Regulation 56 of 2021 requires every party who uses songs or music commercially in public places, such as restaurants or cafes, to pay royalties to creators through the National Collective Management Institution (LMKN)

Government Regulation (PP) No. 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties stipulates that royalty payments to the creator or copyright holder must accompany every use of songs in public performances. (Study et al., 2024). stated that this regulation aims to protect the

welfare of songwriters and ensure the sustainability of the music industry in Indonesia.

Through Government Regulation (PP) Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties, the Government of Indonesia stipulates the obligation to pay royalties for the use of songs and/or music in commercial activities. This regulation covers various commercial activities, such as music concerts, live performances, and activities in restaurants and cafes. In this context, royalty payments are a form of respect for copyright and an effort to support the sustainability of the music industry ecosystem.

Royalty Payment

Royalty payments made under legal provisions are a form of respect for the economic rights of song creators and copyright owners. In Indonesia, royalty management is carried out by the National Collective Management Institute (LMKN), which is tasked with attracting and distributing royalties to copyright holders. The role of LMKN in this system is crucial to ensure that songwriters are fairly compensated for the commercial use of their work (Eka Saputra, 2024)

Royalty payments are made in two stages, namely before or after the event at different rates depending on the event's type. The songwriter will get royalties once the singer completes the payment within a specific time. In addition, royalties can also be received through cooperation with National Collective Management Institutions such as Wahana Musik Indonesia (Ampuan & Rita, 2020). This system ensures that songwriters and songwriters will be compensated for using their work, allowing them to continue to create and produce music that the public can enjoy. This system also provides benefits to the music industry as a whole.

In Cirebon Regency, live performances of cover singers (singers who perform songs from other musicians) are popular in cafes. Cover singers often perform popular songs whose copyrights are owned by other parties. However, implementing royalty payment obligations in this activity still encounters various obstacles. The main obstacles are a lack of understanding of regulations, education, and unclear payment procedures.

Cover singers in cafes often do not pay royalties for the songs they perform. This is due to the lack of information and awareness regarding the legal obligations of singers and café owners. The Director General of Intellectual Property emphasized that the performance of singers who reperform songs from other musicians in live performances must still be subject to royalties according to applicable regulations. (Husna & Permata, 2024).

A performer who will perform someone else's song should have confirmed the licensing agreement with the relevant party before performing the song. Based on Article 3, paragraph (1) of Government Regulation Number 56 of 2021, the management of copyright royalties for commercially used songs and/or music must be carried out with permission and royalty payments to the creator or copyright holder.

In other words, every business actor who plays or performs songs/music to support its commercial activities must comply with this provision. GR 56/2021

stipulates that LMKN is an institution that has the authority to attract, manage, and distribute royalties to creators. Any form of music use that is not accompanied by official permission can be considered a violation of the law and has the potential to cause sanctions because it harms the economic rights of the song creator.

However, conditions on the ground show that awareness and compliance with royalty payment obligations are still low. Many business actors, including live music organizers in cafes, do not fully understand the legal obligations that must be met. This shows the importance of further study on implementing royalty payment policies, especially in the Cirebon Regency area.

Live performances (performances performed live in front of an audience) have become a major domain in the music industry. Music concerts can be a greater income source for artists than recordings. Live music events featuring famous artists have high commercial potential due to their appeal to the public. (Frith, 2007).

Every copyright holder has economic rights to their creation, including the right to appearance. Performance rights include the presentation of lectures, speeches, sermons, as well as the broadcasting of films and sound recordings on television, radio, and other venues that present the performance. (Wibowo, 2021). Therefore, singers performing in cafes must seek permission from the copyright holder before performing the song.

The forms of music performances vary, from large concerts to small performances in cafes. Regardless of the scale of the event, if the show is commercial and uses someone else's copyrighted work, then permission from the copyright holder is still required. Commercialized performances utilize copyrighted works to make a profit, so the rules regarding this have been regulated in Law Number 28 of 2014 concerning Copyright (UUHC). However, royalty management is still not optimal, as stated by Dwiki Dharmawan, a musician and Chairman of the Collective Management Institute for the Protection of the Rights of Indonesian Singers and Recording Musicians (LMK PAPPRI). In Indonesia, the level of compliance in royalty payments is still relatively low, as most commercial public service owners have not met their obligations. (Kharisma, 2022).

Royalty management is carried out by LMKN, which is in charge of collecting royalties from users of works commercially and distributing them to Creators, Copyright Holders, and Related Rights owners who are members of LMK. Royalties must be paid by the café or performer immediately after the performance is performed through LMKN. Article 3 paragraphs (1) and (2) of Government Regulation No. 56 of 2021 emphasize that commercial public services, including cafes, must pay copyright holders royalties.

However, the LMKN system in Cirebon provides opportunities for improvement. Local governments need to intensify the socialization of PP 56/2021 to local business actors so that licensing obligations and royalty payments are not implemented. Authorities can work with the Chamber of Commerce or café associations to provide training or information. Thus, it is hoped that entrepreneur awareness and royalty receipts for local creators will

increase. In the context of business diversity in Cirebon, it is important to note that the use of songs by cafes is included in commercial use because it helps attract visitors for economic benefits.

Problem Formulation

1. How does PP No. 56 of 2021 concerning singer royalty payments regulate the implementation of live music performances in the Cirebon district?
2. What are the obligations and responsibilities of live music performance organizers based on PP 56 of 2021?

Research Objectives

1. To find out the provisions in Government Regulation 56 of 2021 regulating the payment of royalties made by singers or performers of live music performances in public spaces, especially those in the Cirebon Regency area.
2. This research also aims to understand and describe the obligations and responsibilities of live music performance organizers according to the rules in PP 56 of 2021, as well as their implementation practices in the field.

METHODOLOGY

This research uses a normative juridical method, which is an approach that focuses on tracing legal materials, both primary in the form of nationally applicable laws and regulations such as Law Number 28 of 2014 concerning Copyright and Government Regulation Number 56 of 2021, and secondary in the form of supporting literature such as books, journal articles, and legal scientific works. This approach combines a legislative approach (legal approach) to examine relevant legal instruments, as well as a conceptual approach to explore theories and ideas regarding copyright, economic rights of creators, and the role of local governments in their implementation.

RESEARCH RESULT AND DISCUSSION

Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties is the implementing regulation of Law Number 28 of 2014 concerning Copyright. This regulation makes it clear that the state must protect the economic rights of song and music creators. Article 3, paragraph (1) of the PP emphasizes that individuals or legal entities that use songs or music for commercial purposes in public spaces are obliged to pay royalties to copyright owners through the National Collective Management Institution (LMKN).

This provision covers various forms of music use, including live music performances in public spaces such as cafes and restaurants. Although "café" is not explicitly mentioned, public places used in business activities are categorized as public spaces in this context. Based on the results of interviews with WAMI representatives, the implementation of PP 56/2021 is based on the concept of "performing rights" or the right to convey creations to the public. This means that song performances by singers in cafes are part of this utilization and must be

accompanied by royalty payments. However, the liability burden lies on the business manager, not the singer who performs.

An interview with the Regional Revenue Agency (Bapenda) of Cirebon Regency revealed that the data on cafes only includes those with a Regional Taxpayer Identification Number (NPWPD), meaning many business actors still have not been officially recorded. This hinders the optimal process of withdrawing royalties due to the absence of an adequate database. In addition, a statement from the legal department of the Cirebon Regency Secretariat emphasized that in the regions, there are no derivative regulations, such as Regional Regulations (PERDA) or Regent Regulations (PERBUP), that specifically regulate the obligation to pay royalties.

From the side of the songwriter, as revealed by Galih from 9band, the use of their songs by café musicians is not a problem and is even considered a form of promotion. He said that as long as there is no change in arrangement or remake (recycle), no special permit is required. This shows that although the use of songs normatively requires royalties, in social practice, there is still tolerance from local songwriters.

Article 3, paragraph (2) of Government Regulation No. 56 of 2021 states that LMKN manages and distributes royalties through implementing institutions such as LMK, including WAMI. This scheme provides convenience to business actors because they can only pay collectively without taking care of permits directly to the songwriter. However, implementation at the regional level, including Cirebon Regency, still encounters obstacles.

Interviews with the manager of the Himalayan Cafe showed that they refused the obligation to pay royalties because they were considered irrelevant to the scale of their business. They reasoned that music performances are only entertainment for visitors and are not subject to additional charges, so they are not included in commercial activities as referred to in the regulations. The management also revealed that it had never received information or socialization from LMKN or government agencies regarding the obligation to pay royalties.

The Manager of the Safti Cafe conveyed the same message, stating that the rule is acceptable as long as it has a clear regulatory basis and tariff system. He argued that the obligation to pay royalties should apply to large-scale events or concerts that charge admission. Under normal conditions, the café only pays the singer's honorarium and does not know precisely the songs performed, so it won't be easy to report.

A café singer named Tegar also said that, in his view, live music performances in cafes are not commercial activities because there is no direct income from the performance. If the obligation to pay royalties is enforced, according to him, it should be the responsibility of the café owner, not the singer. He also mentioned that the songwriter usually gives permission directly, not through LMKN.

In its explanation, WAMI stated that copyright infringement occurs if the venue manager does not pay royalties, not the song performer. However, singers or musicians need to understand this issue because if their venue is involved in violations, the impact can spread to them. WAMI has carried out various forms

of education, ranging from appeal letters to legal approaches, including the possibility of legal action in case of repeated violations.

This condition shows a large gap between legal norms and practice in the field. Factors such as business actors' low understanding of intellectual property rights, the absence of regional regulations, and limited data and socialization are the main causes.

Thus, although juridically GR 56/2021 has provided a strong legal basis regarding royalty payments, its implementation still requires collaborative efforts between the central government, regions, LMKKN, and business actors in the regions. Cirebon Regency needs more systematic local policies and public education so that the economic rights of song creators are protected without burdening small and medium businesses.

CONCLUSIONS AND RECOMMENDATIONS

Government Regulation 56 of 2021 has provided a strong legal basis regarding the obligation to pay royalties for using songs and/or music in commercial activities, including live performances such as live music in cafes. However, in the context of implementation in Cirebon Regency, this regulation has not been implemented optimally.

The results of this study show that the main obstacles are business actors' low understanding of the legal rules, the absence of derivative regulations at the regional level, and the uneven socialization of related parties. The Cirebon Regency Bapenda admits that only business actors with NPWPD are recorded in the system, so most cafes are not officially recorded. As a result, data collection and supervision of the implementation of royalty payment obligations have become weak.

In addition, café managers, regular singers, and songwriters have different viewpoints regarding whether live music performances in cafes are classified as commercial. Many business actors think that the royalty obligation is irrelevant because there are no entrance tickets and performances are only for entertainment. On the other hand, WAMI stated that the performance is still a form of economic utilization that legally requires the payment of royalties by business owners.

Meanwhile, the attitude of local musicians such as 9band shows that there is tolerance for the use of their songs in cafes, as long as the arrangements do not change. Although this attitude makes it easier for business actors, it can create ambiguity in the enforcement of the rule of law.

From all these findings, it can be concluded that the implementation of Government Regulation No. 56 of 2021 in Cirebon Regency has not been effective due to weak local regulations, a lack of legal understanding and awareness, and a lack of communication between royalty management institutions and regional business actors.

Therefore, the author recommends several strategic steps to increase the effectiveness of implementing this royalty policy: Preparation of Derivative Regulations in the Regions: The Cirebon Regency Government needs to immediately draft a Regional Regulation (Perda) or Regent Regulation (Perbup)

as a technical instrument that explains the procedure for paying royalties at the local level.

Comprehensive and Sustainable Socialization: The government, together with LMKN and LMK, such as WAMI, must actively conduct counseling and educational campaigns to café managers, local musicians, and the general public to understand the importance of respecting copyright. **Strengthening Entertainment Business Data Collection:** A more comprehensive and real-time data collection system is needed to identify cafes that host live music performances, so that royalty withdrawals can be done with a robust database.

Tariff Scheme Adjustment: LMKN, together with local authorities, can design proportional royalty rates, especially for small and medium-sized cafes, so that they are not economically burdensome but still meet the legal aspects. **Inter-Agency Synergy and Local Music Community Involvement:** Synergy is needed between local governments, LMKN, business actors, and local music communities in formulating fair and contextual implementation strategies.

Improving Legal Literacy Related to Copyright: Encouraging creative industry players, especially café singers and entertainment venue owners, to understand their position in copyright law, so that they are not only compliant but also actively participate in creating a sustainable music ecosystem. With the collaboration of all parties and alignment with balanced legal certainty, the implementation of Government Regulation No. 56 of 2021 can run fairly and effectively in Cirebon Regency. On the one hand, this gives a deserved reward to the songwriter. On the other hand, small business actors can still run their businesses without being disproportionately burdened.

ADVANCED RESEARCH

Future research should focus on evaluating the implementation challenges of Government Regulation No. 56 of 2021 in regional contexts, particularly in Cirebon Regency. Studies can explore the legal, institutional, and social barriers that hinder effective royalty enforcement, such as the absence of regional regulations, limited data on entertainment venues, and low awareness among business actors. Research could also assess how different interpretations of “commercial use” affect compliance and enforcement, especially in live music settings like cafes.

Moreover, future studies should investigate the feasibility of localized policy innovations, such as adjusted royalty tariffs for small businesses, and the impact of socialization efforts on legal literacy. A key focus should be building stronger cooperation between local governments, royalty management institutions (like LMKN and WAMI), and local music communities. By identifying best practices and encouraging stakeholder engagement, research can support the development of fair, enforceable, and sustainable copyright royalty systems that protect creators’ rights without placing excessive burdens on small businesses.

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